



3 1761 11582754 5

Stanford, (Sir) Charles Villiers
[Quartet, strings, no. 2, op. 45,
A minor]
Quartett, no. 2, A-moll

M
452
S783
op.45

No. 199.

PAYNE's
Kleine Partitur=Ausgabe



STANFORD.

Op. 45.

Quartett. A-moll.

Preis: 1 M. 20 Pf.

Stimmen: 6 M.

Eigenthum des Verlegers für alle Länder.



50

Ernst Eulenburg
Verlag



Ernst Eulenburg, Leipzig.

Payne's Kleine Kammermusik-Partitur-Ausgabe.

Bei Bestellungen bitte nur die Band-Nummer anzugeben. — Thematische Verzeichnisse stehen kostenlos zur Verfügung.

No.	M.	No.	M.
1. Mozart, Quartett, G	0,50	57. Haydn, Quart., op. 76, 5, D (ber. Largo) 0,40	
2. Beethoven, Quartett, op. 131, Cism	0,70	58. Haydn, Quartett, op. 74, 3, Gm (Reiter-) 0,40	
3. Haydn, Quartett, op. 76, 3, C. (Kaiser-)	0,40	59. Mendelssohn, Octett, op. 20, Es	1,40
4. Beethoven, Quartett, op. 135, F	0,50	60. Schubert, Octett, op. 166, F	1,70
5. Cherubini, Quartett, Es	0,60	61. Haydn, Quartett, op. 77, 1, G	0,50
6. Beethoven, Quartett, op. 132, Am	0,60	62. Haydn, Quartett, op. 77, 2, F, op. 103, B 0,50	
7. Mendelssohn, Quartett, op. 44, 2, Em	0,60	63. Haydn, Quartett, op. 17, 5, G	0,40
8. Mozart, Quartett, C	0,50	64. Haydn, Quart., op. 20, 6, A, (Sonnen-No. 6) 0,40	
9. Beethoven, Quartett, op. 130, B	0,70	65. Haydn, Quartett, op. 64, 3, B	0,40
10. Haydn, Quartett, op. 76, 2, Dm (Quinten-) 0,40		66. Haydn, Quartett, op. 54, 2, C	0,40
11. Schubert, Quartett, op. posth., Dm, (Der Tod und das Mädchen)	0,70	67. Mendelssohn, Quintett, op. 87, B	0,60
12. Beethoven, Septett, op. 20, Es	1,—	68. Mendelssohn, Quartett, op. 13, Am	0,60
13. Mozart, Quintett, Gm	0,50	69. Haydn, Quartett, op. 76, 1, G	0,40
14. Beethoven, Quartett, op. 95, Fm	0,50	70. Mozart, Trio, Es	0,50
15. Schubert, Quintett, op. 163, C	1,—	71. Mozart, Quintett, A, (Klarinetten-)	0,50
16. Beethoven, Quartett, op. 18, 1, F	0,60	72. Mozart, Sextett, D	0,70
17. Beethoven, Quartett, op. 18, 2, G	0,50	73. Mozart, Sextett, B	0,60
18. Beethoven, Quartett, op. 18, 3, D	0,50	74. Schumann, Quartett, op. 41, 1, Am	0,50
19. Beethoven, Quartett, op. 18, 4, Cm	0,50	75. Schumann, Quartett, op. 41, 2, F	0,50
20. Beethoven, Quartett, op. 18, 5, A	0,50	76. Schumann, Quartett, op. 41, 3, A	0,50
21. Beethoven, Quartett, op. 18, 6, B	0,50	77. Schumann, Klavier-Quartett, op. 47, Es 0,70	
22. Beethoven, Quartett, op. 74, Es, (Harfen-) 0,60		78. Schumann, Klavier-Quintett, op. 44, Es 0,90	
23. Cherubini, Quartett, Dm	0,60	79. Beethoven, Klavier-Trio, op. 97, B	0,80
24. Mozart, Quartett, D	0,50	80. Mendelssohn, Klavier-Trio, op. 49, Dm 0,70	
25. Mozart, Quartett, D	0,50	81. Mendelssohn, Klavier-Trio, op. 66, Cm 0,70	
26. Mozart, Quartett, B	0,50	82. Beethoven, Kl.-Tr., op. 70, 1, D, (Geister-) 0,50	
27. Mozart, Quartett, F	0,50	83. Beethoven, Klavier-Trio, op. 70, 2, Es 0,60	
28. Beethoven, Quartett, op. 59, 1, F	0,70	84. Schubert, Klavier-Trio, op. 99, B	0,60
29. Beethoven, Quartett, op. 59, 2, Em	0,60	85. Schubert, Klavier-Trio, op. 100, Es	0,80
30. Beethoven, Quartett, op. 59, 3, C	0,60	86. Schumann, Klavier-Trio, op. 63, Dm 0,70	
31. Beethoven, Quintett, op. 29, C	0,60	87. Schumann, Klavier-Trio, op. 80, F	0,60
32. Mozart, Quartett, Dm	0,50	88. Schumann, Klavier-Trio, op. 110, Gm 0,60	
33. Mozart, Quartett, Es	0,50	89. Haydn, Quartett, op. 9, 1, C	0,40
34. Mozart, Quartett, B, (Jagd-)	0,50	90. Haydn, Quartett, op. 17, 6, D	0,40
35. Mozart, Quartett, A	0,50	91. Haydn, Quartett, op. 64, 4, G	0,40
36. Beethoven, Quartett, op. 127, Es	0,70	92. Haydn, Quartett, op. 64, 6, Es	0,40
37. Mozart, Quintett, Cm	0,50	93. Haydn, Quart., op. 20, 4, D, (Sonnen-No. 4) 0,40	
38. Mozart, Quintett, C	0,70	94. Haydn, Quart., op. 20, 5, Fm, (Sonn.-No. 5) 0,40	
39. Schubert, Quartett, op. 161, G	0,70	95. Haydn, Quartett, op. 9, 4, Dm	0,40
40. Schubert, Quartett, op. 29, Am	0,50	96. Haydn, Quartett, op. 55, 1, A	0,40
41. Beethoven, Trio, op. 3, Es	0,50	97. Spohr, Nonett, op. 31, F	1,20
42. Beethoven, Trio, op. 9, 1, G	0,50	98. Beethoven, Quartett, op. 133, B, (Fuge) 0,50	
43. Beethoven, Trio, op. 9, 2, D	0,50	99. Schumann, Klavier-Trio, op. 88, Am, (Phantasiestücke)	0,40
44. Beethoven, Trio, op. 9, 3, Cm	0,50	100. Mozart, Serenade f. Blas-Instrumente, B 1,20	
45. Beethoven, Trio, op. 8, D (Serenade)	0,40	101. Mendelssohn, Quartett, op. 80, Fm	0,50
46. Cherubini, Quartett, C	0,60	102. Mendelssohn, Quartett, op. 81, E	0,50
47. Mendelssohn, Quartett, op. 12, Es	0,50	103. Beethoven, Trio, op. 25, D, (Serenade) 0,50	
48. Mendelssohn, Quartett, op. 44, 1, D	0,60	104. Beethoven, Trio für Blasinstrumente, op. 87, C	0,40
49. Mendelssohn, Quartett, op. 44, 3, Es	0,70	105. Dittersdorf, Quartett, Es	0,40
50. Mozart, Quintett, D	0,50	106. Dittersdorf, Quartett, D	0,40
51. Mozart, Quintett, Es	0,60	107. Dittersdorf, Quartett, B	0,40
52. Haydn, Quartett, op. 33, 2, Es, (Russ.-No. 2) 0,40		108. Haydn, Quart., op. 20, 2, C, (Sonn.-No. 2) 0,40	
53. Haydn, Quartett, op. 33, 3, C, (Vogel-)	0,40	109. Haydn, Quartett, op. 64, 2, Hm	0,40
54. Haydn, Quartett, op. 54, 1, G	0,40	110. Haydn, Quartett, op. 71, 1, B	0,40
55. Haydn, Quartett, op. 64, 5, D, (Lerchen-) 0,40		111. Haydn, Quartett, op. 17, 1, E	0,40
56. Haydn, Quartett, op. 76, 4, B	0,40		



Richard Gompertz freundschaftlichst gewidmet.

QUARTETT

No. 2.

A-moll

für

2 Violinen, Viola und Violoncell

von

Charles Villiers Stanford.

Op. 45.

Eigenthum des Verlegers für alle Länder.



Ernst Eulenburg, Musikverlag,
Leipzig.

199

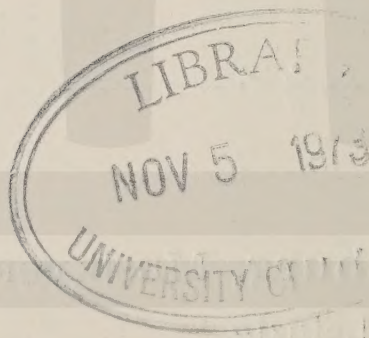


M
452

S-783

Op. 45

Digitized by the Internet Archive
in 2025 with funding from
University of Toronto



Quartett N° 2.

I.

Molto moderato.

C. V. Stanford, Op. 45.

Violino I. *pp*

Violino II. *pp*

Viola.

Violoncello.

A

mp *poco cresc.*

mp *poco cresc.*

mp *poco cresc.*

mp *poco cresc.*

dim. *pp*

dim. *p* *pp*

dim. *p* *pp*

mp *dim.* *pp*

Più moto.

First system of musical notation. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The first staff has a *mp* dynamic marking. The second staff also has a *mp* dynamic marking. The third staff has a *pizz.* (pizzicato) marking. The fourth staff has a *mp ma marcato* marking. The music features a mix of eighth and sixteenth notes, with some rests.

Second system of musical notation. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The first staff has a *poco cresc.* marking. The second staff has a *p* (piano) marking. The third staff has a *poco cresc.* marking. The fourth staff has a *poco cresc.* marking. The music continues with various note values and rests.

Third system of musical notation. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with various note values and rests.

Fourth system of musical notation. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. A section marker **B** is placed above the first staff. The first staff has a *p* (piano) marking. The second staff has a *p* marking. The third staff has a *p* marking. The fourth staff has a *p* marking. The music continues with various note values and rests.

Fifth system of musical notation. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The first staff has a *pp* (pianissimo) marking. The second staff has a *mp* marking. The third staff has a *p* marking. The fourth staff has a *p* marking. The music continues with various note values and rests.

This musical score is for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into measures 1 through 16. Measures 1-4 feature a complex, fast-moving melodic line in the Violin I part, with the other instruments providing harmonic support. Measures 5-8 show a more active role for the Violin II and Viola parts. Measures 9-12 introduce a pizzicato (pizz.) section for the Cello/Double Bass, while the other instruments continue their melodic and harmonic development. Measures 13-16 conclude the section with a return to a more active, melodic texture. Performance markings include *poco cresc.* (measures 1-4), *mp* (measures 5-8), *mf* (measures 9-12), *cresc.* (measures 13-16), *arco* (measures 13-16), *dim.* (measures 13-16), *p* (measures 13-16), *pizz.* (measures 13-16), and *mp cantabile* (measures 13-16).

Tempo I.
(Molto moderato.)

p
dim.
p
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
più moto
mf
cresc.
D
cresc.
cresc.
cresc.
mf
cresc.
cresc.
cresc.
cresc.
ff
ff
ff

appassionato

mf *pizz.*

cresc. *ff* *mp* *appassionato*

cresc. *ff* *appassionato*

cresc. arco *ff* *pizz.*

dim. *dim.* *dim.* *dim.*

mp *mp* *p* *cresc.* *cresc.* *cresc.* *cresc.*

First system of musical notation. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features various note values, including eighth and sixteenth notes, and rests. A dynamic marking *f* (forte) is present below the third staff. The system concludes with a *dim.* (diminuendo) marking on the third staff.

Second system of musical notation. It consists of four staves. The top staff has a *pizz.* (pizzicato) marking. The second staff has a *mf* (mezzo-forte) marking. The third staff has a *p* (piano) marking. The fourth staff has a *mf* (mezzo-forte) marking and an *arco* (arco) marking. The system concludes with a *cresc.* (crescendo) marking on the third staff.

Third system of musical notation. It consists of four staves. The top staff has a *f* (forte) marking. The second staff has a *f* (forte) marking. The third staff has a *f* (forte) marking. The fourth staff has a *f* (forte) marking. The system concludes with a *arco* (arco) marking on the third staff.

Fourth system of musical notation. It consists of four staves. The top staff has a *poco* (poco) marking. The second staff has a *poco* (poco) marking. The third staff has a *poco* (poco) marking. The fourth staff has a *poco* (poco) marking. The system concludes with a *pp* (pianissimo) marking on the third staff.

Fifth system of musical notation. It consists of four staves. The top staff has a *morendo* (morendo) marking. The second staff has a *pp* (pianissimo) marking. The third staff has a *pp* (pianissimo) marking. The fourth staff has a *pp* (pianissimo) marking. The system concludes with a *pp* (pianissimo) marking on the third staff.

G

pp mp

dim. pp molto tranquillo

p

Più moto.

mp mp p pizz.

p poco cresc. poco cresc.

This page contains five systems of musical notation for a string quartet, written in D major (two sharps) and 3/4 time. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by *p* (piano), *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), and *cresc.* (crescendo). Performance instructions include *arco* (arco) and *pizz.* (pizzicato). The first system shows a complex rhythmic pattern in the first violin. The second system features a piano introduction in the first violin and a pizzicato introduction in the first bassoon. The third system shows a piano introduction in the first violin and a pizzicato introduction in the first bassoon. The fourth system features a crescendo in the first violin and a forte introduction in the first bassoon. The fifth system features a piano introduction in the first violin and a mezzo-forte introduction in the first bassoon.

cresc.
cresc.
cresc.
arco
cresc.
dim.
p
poco a
dim.
p
dim.
pizz.
p
f
poco - calando - J
pizz.
pizz.
pizz.
arco
mp
Tempo I.
arco
pp
pp
arco
pp
pp
3
rall.
pp
pp
pizz.
arco

II.

Préstissimo.

Prestissimo.

f *stacc.* *f* *stacc.* *f*

Handwritten musical score for 'Lied der Nachtigall' by Franz Schubert. The score is written on four staves, with the first two staves in treble clef and the last two in bass clef. The key signature is three sharps (F#, C#, G#). The music features various note values, rests, and dynamic markings such as 'f' (forte) and 'sf' (sforzando). The notation is characteristic of the early 19th century, with some ink bleed-through visible from the reverse side of the page.

Handwritten musical score for "Lied der Nachtigall" by Franz Schubert. The score is written on four staves. The first two staves use a treble clef, and the last two use a bass clef. The key signature is three sharps (F#, C#, G#). The music features various note values, rests, and dynamic markings such as *sf* (sforzando). The notation is in a cursive, handwritten style typical of the early 19th century.

A musical score for the song 'The Rose Tree'. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 2/4. The music is in common time, with a tempo marking of 'Moderato'. The vocal parts enter with the melody, and the piano accompaniment provides harmonic support. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano).

This musical score is for a piece titled "K. 100" by Franz Schubert. It is written for voice and piano. The score begins with a piano introduction in the left hand, marked with a forte (f) dynamic. The right hand has a whole rest. The key signature is one sharp (F#), and the time signature is common time (C). The introduction consists of several measures of arpeggiated chords. The vocal melody enters in the fifth measure, marked with a forte (f) dynamic. The melody is written in a soprano clef and features a series of eighth and sixteenth notes. The piano accompaniment continues with arpeggiated figures. The piece concludes with a final cadence in the eleventh measure, marked with a forte (f) dynamic.

First system of musical notation, measures 1-8. The music is in 3/4 time with a key signature of two sharps (F# and C#). The melody in the upper voice features eighth and sixteenth notes, while the lower voices provide harmonic support with chords and moving lines.

Second system of musical notation, measures 9-16. The music continues with similar rhythmic patterns. Dynamic markings *sf* (sforzando) are present in measures 12, 13, and 14, indicating a sudden increase in volume.

Third system of musical notation, measures 17-24. The tempo or mood is marked *cantabile* (cantabile) above the staff. Dynamic markings *p* (piano) and *pp* (pianissimo) are used throughout this system to indicate softer passages.

Fourth system of musical notation, measures 25-32. The music features a mix of eighth and sixteenth notes. Dynamic markings *p* and *pp* are used to control the volume.

Fifth system of musical notation, measures 33-40. The music concludes with a *cresc.* (crescendo) marking in measure 38, leading to a final chord in measure 40.

A musical score for the song 'The Rose Tree'. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in Treble 1. The accompaniment is in Bass 1 and Bass 2. The score includes a repeat sign at the beginning and a double bar line at the end. The dynamics are marked as *pp* (pianissimo) and *mf* (mezzo-forte).

A musical score for the song "The Rose Tree". The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#), and the time signature is 4/4. The music is in common time. The Soprano part features a melody with eighth and sixteenth notes, often beamed together. The Alto part provides a harmonic accompaniment with longer note values. The Tenor and Bass parts also provide accompaniment, with the Bass part often featuring a steady eighth-note pattern. The score includes a dynamic marking of *mf* (mezzo-forte) at the end of the first system. The lyrics "The Rose Tree" are written below the Soprano part.

Musical score for "L'Espresso" by Franz Schubert, measures 1-8. The score is in 3/4 time, key of D major, and features a piano (p) dynamic. The notation includes a treble and bass staff with various musical notations such as notes, rests, and slurs. The word "Espresso" is written in the bass staff at measure 5.

A musical score for the song "The Rose Tree". The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#), and the time signature is 2/4. The score begins with a treble clef and a key signature of one sharp. The first staff (Treble 1) contains the melody, starting with a treble clef and a key signature of one sharp. The second staff (Treble 2) contains a harmonic accompaniment, starting with a treble clef and a key signature of one sharp. The third staff (Bass 1) contains a harmonic accompaniment, starting with a bass clef and a key signature of one sharp. The fourth staff (Bass 2) contains a harmonic accompaniment, starting with a bass clef and a key signature of one sharp. The score includes dynamic markings such as *mp*, *mf*, *p*, and *crce.* (crescendo). The lyrics "The Rose Tree" are written below the staves, with the words "The Rose Tree" appearing at the beginning of the first line of music.

First system of musical notation, measures 1-4. Treble and bass staves with piano accompaniment. Dynamics: *cresc.*, *mf*, *mf*, *mf*.

Second system of musical notation, measures 5-8. Treble and bass staves with piano accompaniment. Dynamics: *dim.*, *dim. poco a poco*, *dim.*, *p*, *dim.*, *p*, *dim.*. A large **N** is written above the treble staff in measure 8.

Third system of musical notation, measures 9-12. Treble and bass staves with piano accompaniment. Dynamics: *pp*, *pp*, *pp*.

Fourth system of musical notation, measures 13-16. Treble and bass staves with piano accompaniment. Dynamics: *mf*, *mf*, *f*, *mf*, *f*, *f*.

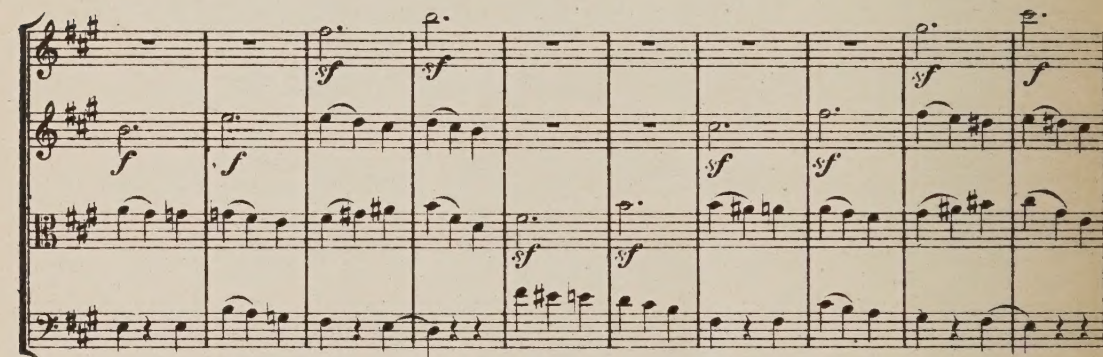
Fifth system of musical notation, measures 17-20. Treble and bass staves with piano accompaniment. Dynamics: *mf*, *ff*, *ff*, *ff*. A large **O** is written above the treble staff in measure 18.



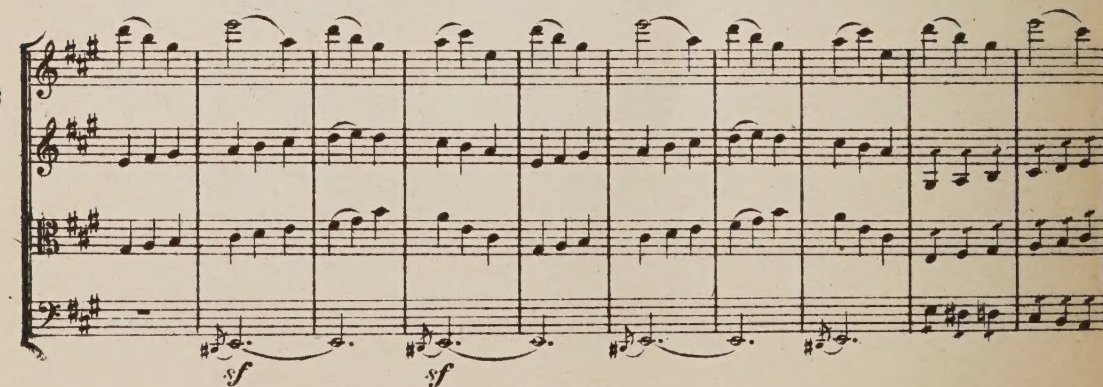
First system of musical notation, featuring four staves (Treble, Alto, Tenor, and Bass) in G major. The music includes dynamic markings such as *f* (forte) and *sf* (sforzando), and various note values including eighth and sixteenth notes.



Second system of musical notation, continuing the piece. It features a prominent melodic line in the Treble staff with a series of ascending eighth notes, marked with a *f* (forte) dynamic. The other staves provide harmonic support with sustained notes and chords.



Third system of musical notation, showing a continuation of the melodic and harmonic themes. The Treble staff features a series of eighth notes, while the Bass staff provides a steady accompaniment with eighth notes.



Fourth system of musical notation, concluding the page. It features a series of eighth notes in the Treble staff, with a final *f* (forte) dynamic marking. The Bass staff continues with a steady accompaniment.

First system of musical notation, measures 1-8. The music is in 4/4 time with a key signature of two sharps (F# and C#). The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano).

Second system of musical notation, measures 9-16. The music continues in the same key and time signature. A dynamic marking of *P* (piano) is visible above the staff in measure 10. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano).

Third system of musical notation, measures 17-24. The music continues in the same key and time signature. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano).

Fourth system of musical notation, measures 25-32. The music continues in the same key and time signature. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte).

III.

Andante espressivo.

The musical score is written for three systems, each with four staves (two treble and two bass). The key signature is one flat (B-flat), and the time signature is 3/4. The first system is marked *Andante espressivo.* and begins with a *mp* (mezzo-piano) dynamic. The second system continues the piece, featuring a *dim.* (diminuendo) marking in the first staff and a *cresc.* (crescendo) marking in the third staff. The third system is marked *più mosso* (faster) and begins with a *mf* (mezzo-forte) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings (*mp*, *p*, *f*, *sf*, *dim.*, *cresc.*, *mf*, *f*, *mp*). The piece concludes with a *f* (forte) dynamic in the first staff and a *mp* (mezzo-piano) dynamic in the third staff.

cresc. **R** *f* *appassionato*

cresc. *f* *6* *3* *3* *f* *6* *3* *3* *f* *6* *3* *3*

dim. *f* *cresc.* *f* *cresc.* *ff*

ff *ff* *p* *p*

più tranquillo *pp* *mp* *mp*

This musical score is for a piano and voice piece. It consists of five systems of staves. The first system includes a vocal line (S) and three piano staves. The second system has four piano staves. The third system has three piano staves. The fourth system has four piano staves. The fifth system has three piano staves. The score is written in a key with one flat (B-flat) and a 3/4 time signature. It features a variety of musical notations, including triplets, sixteenth-note runs, and dynamic markings such as *p*, *pp*, *mf*, and *pizz.*. A tempo change to *Tempo I. mf cantabile* is indicated in the fourth system. The vocal line begins with a *p* dynamic and a *S* marking.

p *S*

pp

pp

pp

Tempo I. mf cantabile

pizz. *mf*

Violin I: *f*, *T.*, *dim.*, *p*

Violin II: *f*, *cresc.*, *dim.*, *p*

Viola: *f*, *cresc.*, *dim.*, *p*

Cello/Double Bass: *f*, *cresc.*, *dim.*, *p*, *arco*

Violin I: *pp*, *dim.*, *pp*

Violin II: *pp*, *dim.*, *pp*

Viola: *pp*, *dim.*, *pp*

Cello/Double Bass: *pp*, *dim.*, *pp*

pp *poco più mosso ed agitato* *f* *p*

f

W. ff *cresc.* *ff* *ff*

X

dim. *rall.* *al* *poco dim.* *dim.* *dim.* *p₆*

Tempo I.

23

pp sempre

pizz.

cantabile

mf pizz.

arco

mp

sf

sf

sf

sf

mf

mf



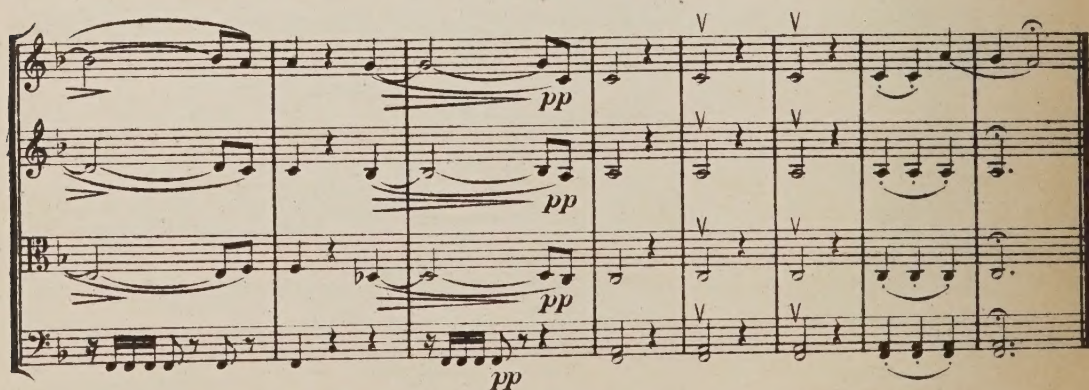
First system of musical notation. The score is in 3/4 time and consists of four staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The first staff contains a melodic line with a wavy line above it. The second staff contains a melodic line with a wavy line above it. The third staff contains a melodic line with a wavy line above it. The fourth staff contains a melodic line with a wavy line above it. The first staff has a *pp* *molto tranqu.* marking. The second staff has a *pizz.* marking. The third staff has a *p* *arco* marking. The fourth staff has a *p* *arco* marking.



Second system of musical notation. The score is in 3/4 time and consists of four staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The first staff contains a melodic line with a wavy line above it. The second staff contains a melodic line with a wavy line above it. The third staff contains a melodic line with a wavy line above it. The fourth staff contains a melodic line with a wavy line above it. The first staff has a *mp cantabile* marking. The second staff has a *mp* marking. The third staff has a *mp* marking. The fourth staff has a *mp* marking.



Third system of musical notation. The score is in 3/4 time and consists of four staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The first staff contains a melodic line with a wavy line above it. The second staff contains a melodic line with a wavy line above it. The third staff contains a melodic line with a wavy line above it. The fourth staff contains a melodic line with a wavy line above it. The first staff has a *mp* marking. The second staff has a *mp* marking. The third staff has a *mp* marking. The fourth staff has a *mp* marking.



Fourth system of musical notation. The score is in 3/4 time and consists of four staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The first staff contains a melodic line with a wavy line above it. The second staff contains a melodic line with a wavy line above it. The third staff contains a melodic line with a wavy line above it. The fourth staff contains a melodic line with a wavy line above it. The first staff has a *pp* marking. The second staff has a *pp* marking. The third staff has a *pp* marking. The fourth staff has a *pp* marking.

IV.

Allegro molto.

First system of musical notation, featuring four staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music includes various notes, rests, and dynamic markings such as *p* and *f*.

Second system of musical notation, continuing the piece. It features four staves with various musical notations, including notes, rests, and dynamic markings such as *cresc.*, *mf*, and *p*. There are also some numerical markings like 3 and 5.

Third system of musical notation, featuring a section marked 'A' in the top right. It includes four staves with various musical notations, including notes, rests, and dynamic markings such as *mp* and *cresc.*. There is also a *pizz.* marking in the third staff.

Fourth system of musical notation, featuring a section marked 'cresc poco a poco' in the top left. It includes four staves with various musical notations, including notes, rests, and dynamic markings such as *p* and *arco*. There is also a *mp* marking in the bottom staff.

Fifth system of musical notation, featuring a section marked 'cresc.' in the top right. It includes four staves with various musical notations, including notes, rests, and dynamic markings such as *mf*.

B

cresc.

C

mp

fp

fp

pizz.

pizz.

f *sf*

f *sf*

mp *arco*

arco

mf *mf*

pp *pp*

pizz. *arco*

E

pp *pp*

This page contains five systems of musical notation, likely for a piano piece. The notation is written on staves with treble, alto, and bass clefs. The key signature is one sharp (F#), and the time signature is 3/4. The music features various dynamics and articulations, including *p* (piano), *cresc.* (crescendo), *f* (forte), *mp* (mezzo-piano), *pp* (pianissimo), *sf* (sforzando), *mf* (mezzo-forte), and *dim.* (diminuendo). The notation includes eighth notes, sixteenth notes, and chords. There are also some markings like *p* and *pp* with arrows indicating a change in dynamics. The piece concludes with a final chord marked *f* and a *dim.* marking.

System 1: *p*, *cresc.*

System 2: *f*, *mp*, *pp*, *sf*

System 3: *pp*, *pp*

System 4: *mf*, *p*

System 5: *mf*, *dim.*, *f*, *dim.*

The musical score is written for four staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Dynamics and performance instructions are indicated throughout the score.

Key markings and instructions include:

- mp cantabile* (mezzo-piano, cantabile)
- p pizz* (piano, pizzicato)
- H* (Harmonium)
- f* (forte)
- dim.* (diminuendo)
- arco* (arco)
- sf* (sforzando)
- pp* (pianissimo)
- mf* (mezzo-forte)
- mp* (mezzo-piano)

The score is divided into sections by the following markings:

- sonore sul G** (sonorous on G)
- sul D** (on D)

First system of music. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music features a variety of note values including eighth and sixteenth notes, with some measures containing slurs and ties. The first three staves have a *dim.* (diminuendo) marking. The fourth staff has a *pizz.* (pizzicato) marking. A fingering number '5' is written above the final measure of the fourth staff.

Il tempo un poco più tranquillo

Second system of music, marked *Il tempo un poco più tranquillo*. It consists of four staves. The first three staves have a *pp* (pianissimo) marking. The second staff has a *p espressivo* marking. The fourth staff has an *arco mp* (arco mezzo piano) marking. The music continues with various note values and slurs.

Third system of music, marked with a large 'K' above the first staff. It consists of four staves. The first three staves have a *ppp* (pianississimo) marking. The fourth staff has a *mf animandosi cresc.* (mezzo-forte, animandosi, crescendo) marking. The music features a variety of note values and slurs.

Tempo I.

Fourth system of music, marked **Tempo I.** It consists of two systems of four staves each. The first system has a *p* (piano) marking on the first staff, a *mp* (mezzo-piano) marking on the second staff, and a *p* marking on the third staff. The second system has a *sf* (sforzando) marking on the first staff, a *mp* marking on the second staff, and a *sf* marking on the third staff. The music features a variety of note values and slurs.

L

This image shows a page of musical notation, likely for a piano piece. The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The dynamics include *poco a poco cresc.*, *mp*, *mf*, *cresc.*, *sf*, and *ff*. The notation is complex, with many beamed notes and rests, suggesting a fast and intricate piece. The page is numbered '1' in the bottom right corner.

This page of musical notation is for a string quartet, consisting of five systems of staves. The notation includes various musical symbols, dynamics, and articulations.

- System 1:** Features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *f* (forte), *sf* (sforzando), *sfp* (sforzando piano), and *mp* (mezzo-piano). A section marked *N* (ritardando) is indicated.
- System 2:** Continues the melodic and rhythmic patterns. Dynamics include *f*, *sf*, and *sfp*. A *pizz.* (pizzicato) instruction is present in the bass staff.
- System 3:** Shows a change in dynamics to *mf* (mezzo-forte). The notation includes various musical symbols and dynamics.
- System 4:** Features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *f*, *sf*, and *sfp*. A *arco* (arco) instruction is present in the bass staff.
- System 5:** Continues the melodic and rhythmic patterns. Dynamics include *f*, *sf*, and *sfp*. A *0* (crescendo) instruction is present in the bass staff.

First system of a musical score in G major (one sharp). It features three staves. The top staff has a melodic line with a *pp* dynamic. The middle staff has a similar melodic line, also marked *pp*. The bottom staff provides a bass line, with a *pizz.* (pizzicato) marking and an *arco* (arco) marking. The system concludes with a *pp* dynamic marking.

Second system of the musical score. It continues the three-staff texture. The top and middle staves show melodic development with *p* dynamics. The bottom staff features a steady bass line. The system ends with a *cresc.* (crescendo) marking on the bottom staff.

Third system of the musical score. It begins with a *P* (Piano) dynamic marking. The top staff has a *cresc.* marking. The middle staff also has a *cresc.* marking. The bottom staff continues the bass line. The system concludes with a *cresc.* marking on the bottom staff.

Fourth system of the musical score. It features a variety of dynamics including *sf* (sforzando), *f* (forte), and *mf* (mezzo-forte). The top staff has a *mf* marking. The middle staff has a *mf* marking. The bottom staff has a *mf* marking. The system concludes with a *mf* marking on the bottom staff.

Fifth system of the musical score. It continues the three-staff texture. The top staff has a *mf* marking. The middle staff has a *mf* marking. The bottom staff has a *mf* marking. The system concludes with a *ff* (fortissimo) marking on the bottom staff.

Molto moderato.

First system of musical notation. The key signature has one sharp (F#). The tempo is 'Molto moderato.' The system consists of four staves. The first staff has a whole rest followed by a melodic line starting with a half note F#4. The second staff starts with a half note G4. The third staff starts with a half note A4. The fourth staff starts with a half note B4. Dynamics include *mp* *espress.* and *p*.

Second system of musical notation. It continues the piece with various melodic and harmonic developments. Dynamics include *p*, *poco cresc.*, *mf* *espress.*, and *cresc.*. A 'Q' time signature change is indicated at the beginning of the system.

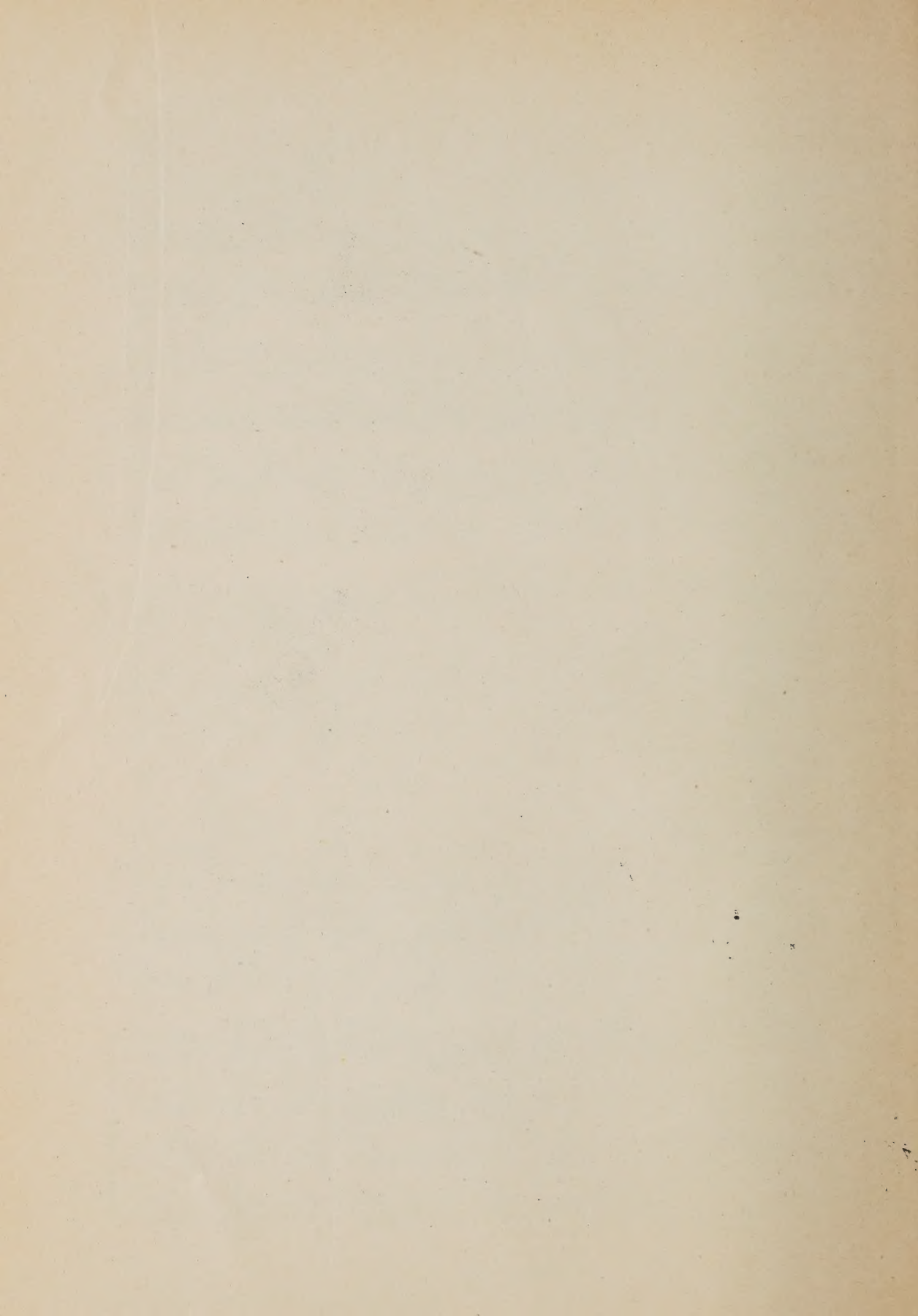
Third system of musical notation. It features more complex melodic lines and harmonic textures. Dynamics include *mf*.

Fourth system of musical notation. It includes a section marked 'R molto tranquillo'. Dynamics include *p*, *dim.*, and *pp*.

Fifth system of musical notation. It continues the 'R molto tranquillo' section with sustained notes and melodic fragments. Dynamics include *pp*.

Presto assai.

The musical score is written for piano and bass in 2/4 time, marked "Presto assai". It consists of four systems of staves. The first system has a treble staff with rests and a bass staff starting with a melodic line marked *mp*. The second system continues the bass line and introduces a treble staff with a melodic line marked *mf*. The third system features a treble staff with a melodic line marked *f* and a bass staff with a melodic line marked *f*. The fourth system features a treble staff with a melodic line marked *ff* and a bass staff with a melodic line marked *ff*. The score includes various dynamics such as *mp*, *mf*, *f*, and *ff*, as well as articulations like *cresc.* and *tr.* (trills). The time signature is 2/4 throughout.



Eulenburg's Kleine Orchester-Partitur-Ausgabe

Symphonien:

Nr.	M.	Nr.	M.	Nr.	M.
1. Mozart, C (Jupiter) . . .	1.50	34. Haydn, Nr. 11, G (militaire) 1.—		71. Smetana, Vysegrad . . .	1.50
2. Beethoven, Nr. 5, C m . . .	2.—	35. Haydn, Nr. 6, G (Pauken- schlag)	1.—	72. Smetana, Moldau	1.50
3. Schubert, H m (un- vollendet)	1.50	36. Haydn, Nr. 16, G (Oxford) 1.—		73. Smetana, Sarka	1.50
4. Mozart, G m	1.50	37. Mozart, D	1.—	74. Smetana, Aus Böhmens Hain und Flur	1.50
5. Beethoven, Nr. 3, Es (Eroica)	2.—	38. Haydn, Nr. 12, B	1.—	75. Smetana, Tabor	1.50
6. Mendelssohn, Nr. 3, A m (Schottische)	2.50	39. Haydn, Nr. 4, D (Glocken) 1.—		76. Smetana, Blanik	1.50
7. Beethoven, Nr. 6, F (Pastorale)	2.—	40. Strauß, Don Juan	4.—	77. Liszt, Faust-Symphonie 4.—	
8. Schumann, Nr. 3, Es	2.—	41. Strauß, Macbeth	4.—	„ „ „ geb. 5.—	
9. Haydn, Nr. 2, D (Londoner) 1.—		42. Strauß, Tod u. Verklärung 4.—			
10. Schubert, C	3.—	43. Strauß, Till Eulenspiegel 4.—			
11. Beethoven, Nr. 9, D m (m. Chor)	4.—	44. Strauß, Zarathustra	4.—		
12. Beethoven, Nr. 7, A	2.—	45. Strauß, Don Quixote	4.—		
13. Schumann, Nr. 4, D m	2.—	46. Mozart, D (ohne Menuett) 1.50			
14. Beethoven, Nr. 4, B	2.—	47. Liszt, Bergsymphonie	2.—		
15. Mozart, Es	1.50	48. Liszt, Tasso	2.—		
16. Beethoven, Nr. 8, F	2.—	49. Liszt, Préludes	2.—		
17. Schumann, Nr. 1, B	2.50	50. Liszt, Orpheus	2.—		
18. Beethoven, Nr. 1, C	1.—	51. Liszt, Prometheus	2.—		
19. Beethoven, Nr. 2, D	1.50	52. Liszt, Mazeppa	2.—		
20. Mendelssohn, Nr. 4, A (Italienische)	2.—	53. Liszt, Festklänge	2.—		
21. Schumann, Nr. 2, C	2.—	54. Liszt, Heldenklage	2.—		
22. Berlioz, Phantast. Symph. 3.—		55. Liszt, Hungaria	2.—		
23. Berlioz, Harold in Italien 3.—		56. Liszt, Hamlet	2.—		
24. Berlioz, Romeo u. Julia 4.—		57. Liszt, Hunnenschlacht	2.—		
25. Brahms, Nr. 1, C m	4.—	58. Liszt, Ideale	2.—		
26. Brahms, Nr. 2, D	4.—	59. Bruckner, Nr. 1, C m	4.—		
27. Brahms, Nr. 3, F	4.—	60. Bruckner, Nr. 2, C m	4.—		
28. Brahms, Nr. 4, E m	4.—	61. Bruckner, Nr. 3, D m	4.—		
29. Tschaikowsky, Nr. 5, E m 4.—		62. Bruckner, Nr. 4, Es (ro- mantische)	4.—		
30. Tschaikowsky, Nr. 4, F m 4.—		63. Bruckner, Nr. 5, B	4.—		
31. Haydn, Nr. 3, Es	1.—	64. Bruckner, Nr. 6, A	4.—		
32. Haydn, Nr. 15, B (La Reine) 1.—		65. Bruckner, Nr. 7, E	4.—		
33. Dvořák, Nr. 5, E m (Aus der neuen Welt)	4.—	66. Bruckner, Nr. 8, C m	4.—		
		67. Bruckner, Nr. 9, D m	4.—		
		68. Haydn, Nr. 5, D	1.—		
		69. Haydn, Nr. 1, Es (Pauken- wirbel)	1.—		
		70. Volkmann, Nr. 1, D m	2.—		

Ouverturen:

Nr.	M.	Nr.	M.	Nr.	M.
1. Beethoven, Leonore Nr. 3 1.—		17. Berlioz, Waverley	1.—	31. Beethoven, König Stephan 1.—	
2. Weber, Freischütz	1.—	18. Berlioz, Vehmrichter	1.—	32. Beethoven, Namensfeier 1.—	
3. Mozart, Figaros Hochzeit .50		19. Berlioz, König Lear	1.—	33. Marschner, Hans Heiling 1.—	
4. Beethoven, Egmont	1.—	20. Berlioz, Röm. Carneval 1.—		34. Maillart, Glöckchen des Eremiten	1.—
5. Weber, Beherrscher der Geister	1.—	21. Berlioz, Korsar	1.—	35. Weber, Euryanthe	1.—
6. Mendelssohn, Melusine 1.50		22. Berlioz, Benvenuto Cellini 1.—		36. Schubert, Rosamunde (Zauberharfe)	1.50
7. Weber, Oberon	1.—	23. Berlioz, Beatrice u. Be- nedict	1.—	37. Mendelssohn, Hebriden 1.50	
8. Mozart, Don Juan	—50	24. Tschaikowsky, 1812. Ouv. solennelle	2.—	38. Glinka, Leben f. d. Zaren 1.—	
9. Weber, Preziosa	1.—	25. Beethoven, Prometheus 1.—		39. Glinka, Ruslan u. Ludmila 1.—	
10. Beethoven, Fidelio	1.—	26. Beethoven, Coriolan	1.—	40. Cherubini, Abenceragen 1.—	
11. Mendelssohn, Ruy Blas 1.—		27. Beethoven, Weihe des Hauses	1.—	41. Cherubini, Medea	1.—
12. Weber, Jubel-Ouverture 1.—		28. Beethoven, Leonore Nr. 1 1.—		42. Cherubini, Anakreon	1.—
13. Mendelssohn, Sommer- nachtstraum	1.—	29. Beethoven, Leonore Nr. 2 1.—		43. Cherubini, Wasserträger 1.—	
14. Mozart, Zauberflöte	1.—	30. Beethoven, Ruinen von Athen	1.—	44. Cornelius, Barbier von Bagdad	1.—
15. Nicolai, Lustigen Weiber 1.—				45. Cornelius, Cid	1.—
16. Rossini, Wilhelm Tell 1.—					

Ouverturen:

Nr.	M.	Nr.	M.
46. Schumann, Manfred . . .	1.—	67. Wagner, Rienzi	1.—
47. Schumann, Genoveva . .	1.—	68. Wagner, Holländer . . .	1.—
48. Bennett, Najaden . . .	1.—	69. Wagner, Tannhäuser . .	1.—
49. Wagner, Tristan u. Isolde	1.—	70. Reger, Lustspiel-Ouv. . .	2.—
50. Boieldieu, Weiße Dame .	1.—	71. Wagner, Faust-Ouvert. .	1.—
51. Auber, Eherne Pferd . .	1.—	72. Weingartner, Lust. Ouv. .	1.50
52. Wagner, Lohengrin:		73. Volkmann, Richard III. .	1.—
1. u. 3. Akt	1.—	74. Volkmann, Fest-Ouvert. .	1.—
53. Mendelssohn, Meeresstille		75. Tschaikowsky, Romeo . .	2.—
u. glückliche Fahrt . . .	1.—	76. Gluck, Iphigenie	1.—
54. Rossini, Semiramis . . .	1.—	77. Smetana, Libussa	1.—
55. Rossini, Tankred	1.—		
56. Brahms, Akadem. Fest-			
ouverture	1.50		
57. Brahms, Tragische Ouv. .	1.50		
58. Auber, Schwarz. Domino .	1.—		
59. Auber, Fra Diavolo . . .	1.—		
60. Mozart, Titus	1.—		
61. Mozart, Idomeneus . . .	1.—		
62. Mozart, Così fan tutte .	—50		
63. Mozart, Entführung . . .	1.—		
64. Smetana, Verkaufte Braut .	1.—		
65. Wagner, Meistersinger .	1.—		
66. Wagner, Parsifal	1.—		

Konzerte:

Nr.	M.	Nr.	M.
1. Beethoven, Viol.-Konz., D	1.—	12. Bach, Viol.-Konz., E . . .	1.—
2. Mendelssohn, Viol.-Konz.		13. Brahms, Klav.-Kzt., Dm	3.—
Em.	1.—	14. Bruch, Viol.-Konz., Gm	2.—
3. Spohr, Viol.-Konz., A m		15. Brahms, Klav.-Konz., B	4.—
(Gesangsszene)	1.—	16. Brahms, Viol.-Konz., D	4.—
4. Beethoven, Klav.-Kzt. Cm	1.50	17. Mozart, Viol.-Konz., A .	1.—
5. Beethoven, Klav.-Kzt., G	2.—	18. Mozart, Viol.-Konz., Es	1.—
6. Beethoven, Klav.-Kzt., Es	2.—	19. Mozart, Klav.-Konz., D	
7. Schumann, Klav.-Kzt. Am	2.—	(Krönungs-)	1.50
8. Tschaikowsky, Violin-		20. Liszt, Klav.-Konz., A . .	3.—
Konzert, D	2.—	21. Mozart, Klav.-Konz., Dm	1.50
9. Tschaikowsky, Klavier-		22. Liszt, Totentanz (Siloti)	1.50
Konzert, Bm	2.—		
10. Liszt, Klav.-Konz., Es .	3.—		
11. Bach, Viol.-Konz., A m .	1.—		

Verschiedene Werke:

Nr.	M.	Nr.	M.
1. Berlioz, 3 Orch.-Stücke		12. Wagner, Charfreitags-	
a. „Faust“ (Ungarische		zauber	1.—
Marsch; Sylphentanz;		13. Wagner, Huldig.-Marsch	1.—
Irrlichtertanz)	1.—	14. Wagner, Bacchanal aus	
2. Tschaikowsky, Capriccio		„Tannhäuser“	1.—
Italien	2.—	15. Wagner, Einleitung zum	
3. Beethoven, 2 Violin-Ro-		3. Akt v. „Tannhäuser“ .	—50
manzen (G dur, F dur) —	80	16. Wagner, Liebesmahl der	
4. Mendelssohn, Scherzo,		Apostel	1.50
Intermezzo, Notturmo,		17. Schubert, Zwischenakt u.	
Hochzeitsmarsch, Rü-		Ballettmusik a. „Rosa-	
peltanz aus „Sommer-		munde“	1.—
nachtstraum“	1.—	18. Bach, Suite, D	1.—
5. Brahms, Variat. üb. ein		19. Volkmann, Serenade, Dm	—50
Thema v. Haydn	1.50	20. Wagner, Kaisermarsch .	1.—
6. Wagner, Siegmunds Lie-		21. Bach, Suite, Hm	1.—
besgesang	1.—	22. Strauß, Donauwalzer . .	1.—
7. Wagner, Walkürenritt .	1.—	23. Beethoven, Musik zu	
8. Wagner, Wotans Ab-		„Egmont“	1.—
schied u. Feuerzauber .	1.50		
9. Wagner, Waldweben . .	1.—		
10. Wagner, Siegfried-Idyll	1.—		
11. Wagner, Trauermusik a.			
„Götterdämmerung“ . . .	1.—		

St.-Pl. Nr. 77b.

L.v. Beethoven

Missa solennis
17 Streichquartette
9 Symphonien in 3 Bänden.

L.v. Beethoven

Klavier-Sonaten: { Op. 53. Waldstein-Sonate (C dur) . . . 50 Pf.
Op. 57. Sonata appassionata (F moll) 50 Pf.
(mit großem, sehr klarem Notenschrift)

J. Seb. Bach

Weltliche Kantate: „Mer hahn en neue Oberkeet“
Für Sopran u. Baß mit Schlußchor u. Streichinstrumentenbegleitung. Instrumentiert von Felix Mottl. Kl. Part. 1 M.

Im Format und Ausstattung von Eulensb"rgs Kleiner Partitur-Ausgabe sind ferner erschienen:



Eulenburgs Kleine Partitur-Ausgaben

 in eleganten Einbänden. 

Kammermusik.

Bach, 6 Brandenburgische Konzerte, revidiert von Fr. Steinbach und Carl Schroeder, mit einer Heliogravüre Bachs nach dem Originalbild von Haussmann

M

8.—

Beethoven, Sämtliche 17 Streich-Quartette, genau revidiert und mit Anmerkungen versehen von Wilhelm Altmann. Mit Heliogravüre Beethovens nach der Zeichnung von A. von Kloeber

12.—

Brahms, Kammermusik. Mit Einführungen von A. Smolian und Heliogravüre Brahms'.

Band I. 2 Streich-Sextette (Op. 18, 36) und 2 Streich-Quintette (Op. 88, 111)

8.—

Band II. Klarinetten-Quintett (Op. 115) und 3 Streich-Quartette (Op. 51 No. 1, 2, Op. 67)

8.—

Band III. Klavier-Quintett (Op. 34) und 3 Klavier-Quartette (Op. 25, 28, 60) . .

9.—

Band IV. 5 Klavier-Trios Op. 8, 87, 101, 40, 114)

10.—

Dvořák, 7 Streich-Quartette (Op. 34, 51, 61, 80, 96, 105, 106). Mit Heliogravüre Dvořáks

10.—

Händel, 12 Große Konzerte für Streichinstrumente, revidiert und mit Vorwort versehen von Georg Schumann, mit Heliogravüre Händels

10.—

Haydn, Sämtliche 83 Streich-Quartette. Mit dem Bildnis Haydns

Band I. (Op. 1, 2, 3, 9, 17)

12.—

Band II. (Op. 20, 33, 42, 50, 51, 54) . .

12.—

Band III. (Op. 55, 64, 71, 74, 76, 77, 103)

12.—

Mendelssohn, Kammermusik. Mit Heliogravüre Mendelssohns

M

10.—

Inhalt: Sämtliche 7 Streich-Quartette (Op. 12, 13, 44 No. 1, 2, 3, Op. 80, 81), 2 Klavier-Trios (Op. 49, 66), 2 Streich-Quintette (Op. 18, 87) und Streich-Oktett (Op. 20).

Mozart, 10 berühmte Streich-Quartette (Köchel-Verzeichnis No.

387, 421, 428, 458, 464, 465, 499, 575, 589, 590), 6 Streich-Quintette (Köchel-Verzeichnis No. 408, 515, 516, 593, 614, 525) und Klarinetten-Quintett (Köchel-Verzeichnis No. 581)

11.—

Schubert, Kammermusik.

Mit Heliogravüre Schuberts.

12.—

Inhalt: Sämtliche 9 Streich-Quartette (Op. 29, 125 No. 1, 2, Op. 161, 168, Op. posth. D moll, G moll, C dur, C moll), 2 Klavier-Trios (Op. 99, 100), Streich-Quintett (Op. 163), Klavier- (Forellen-) Quintett (Op. 114) und Oktett (Op. 166).

Schumann, Kammermusik.

Mit Heliogravüre Schumanns

8.—

Inhalt: Sämtliche 3 Streich-Quartette (Op. 41 No. 1, 2, 3), 4 Klavier-Trios (Op. 63, 80, 88, 110), Klavier-Quartett (Op. 47) und Klavier-Quintett (Op. 44).

Spohr, Sämtliche 4 Doppel-Streich-Quartette (Op. 65, 77, 87, 136), Nonett (Op. 31) und Oktett (Op. 32), beide für Streich- und Blas-Instrumente

9.—

Volkmann, Kammermusik.

Mit Volkmanns Bildnis

8.—

Inhalt: 2 Klavier-Trios (Op. 3, 5) und 5 Streich-Quartette (Op. 14, 34, 35, 37, 43).

Eulenburgs Kleine Partitur-Ausgaben

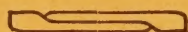
 in eleganten Einbänden. 

Orchester.

Bach, Matthäus-Passion. Herausgegeben von Georg Schumann. Mit Heliogravüre Bachs	<i>M</i> 9.—	Haydn, Die Schöpfung. Mit Bildnis Haydns	<i>M</i> 7.50
Bach, Die hohe Messe. Herausgegeben von Fritz Volbach. Mit Heliogravüre Bachs	8.—	Liszt, 12 symphonische Dichtungen in 3 Bänden mit Heliogravüre Liszts. Band I. Bergsymphonie, Tasso, Préludes, Orpheus	10.—
Beethoven, Missa solemnis. Mit Vorwort von A. Smolian und Heliogravüre Beethovens nach der Zeichnung von A. v. Kloeber	9.—	Band II. Prometheus, Mazeppa, Festklänge, Heldenklage	10.—
Beethoven, Symphonien. Mit einführenden Worten v. A. Smolian und Heliogravüre Beethovens. Bd. I (No. 1—4), Bd. II (No. 5—7), Bd. III (No. 8 u. 9)	10.—	Band III. Hungaria, Hamlet, Hunnenschlacht, Ideale	10.—
Berlioz, Phantastische Symphonie und Harold in Italien. Mit Einführung von A. Smolian und Bildnis Berlioz'	9.—	Mendelssohn, Schottische und Italienische Symphonie. Mit Heliogravüre Mendelssohns	6.50
Berlioz, Romeo und Julie. Mit Einführung von A. Smolian und Bildnis Berlioz'	6.—	Mozart, Requiem. Mit Heliogravüre Mozarts	5.—
Berlioz, Sieben Ouverturen. (Waverley. Vehmrichter. König Lear. Der römische Karneval. Der Korsar. Benvenuto Cellini. Beatrice u. Benedict.) Mit Einführung von A. Smolian und Bildnis Berlioz'	10.—	Schumann, Symphonien. Mit Heliogravüre Schumanns. Band I (No. 1, 2), Band II (Nr. 3, 4)	6.50
Brahms, Ein deutsches Requiem. Mit Heliogravüre Brahms'	9.—	Smetana, Mein Vaterland. Zyklus symphonischer Dichtungen: No. 1. Vyšehrad. No. 2. Moldau. No. 3. Šárka. No. 4. Aus Böhmens Hain und Flur. No. 5. Tábor. No. 6. Blaník. Mit Heliogravüre Smetanas	11.—
Brahms, Symphonien. Mit Einführungen von A. Smolian und Heliogravüre Brahms'. Band I (No. 1, 2), Band II (No. 3, 4) &	10.—	Wagner, Ouverturen u. Vorspiele. (Rienzi, Der fliegende Holländer, Tannhäuser, Lohengrin [1. u. 3. Akt], Tristan u. Isolde, Meistersinger von Nürnberg, Parsifal.) Mit Heliogravüre Wagners nach der Büste von Max Klinger.	9.—
Bruckner, Symphonien. Bd. I (No. 1—3), Bd. II (No. 4—6), Bd. III (No. 7—9)	14.—	Violin-Konzerte klassischer und moderner Meister. Band I. Bach, A moll, E dur. Beethoven. Mendelssohn. Mozart, A dur, Es dur. Spohr, Gesangsszene	10.—
Händel, Der Messias. Herausgegeben von Fritz Volbach. Mit Heliogravüre Händels	8.—	Band II. Brahms. Bruch, G moll. Tschairowsky	11.—

No.	M.	No.	M.
112. Haydn, Quartett, op. 50, 4, Fism . . .	0,40	181. Haydn, Quartett, op. 3, 1, E	0,40
113. Haydn, Quartett, op. 54, 3, E	0,40	182. Haydn, Quartett, op. 3, 2, C	0,40
114. Beethoven, Klavier-Quartett, op. 16, Es	0,60	183. Haydn, Quartett, op. 3, 3, G, (m. Dudel-	
115. Boccherini, Quintett, E	0,50	sack-Menuett)	0,40
116. Schubert, Quartett, op. 168, B	0,50	184. Haydn, Quartett, op. 3, 4, B	0,40
117. Schubert, Quartett, op. posth., Gm . . .	0,50	185. Haydn, Quartett, op. 3, 6, A	0,40
118. Schubert, Klavier-Quintett, op. 114, A,		186. Haydn, Quartett, op. 9, 3, G	0,40
(Forellen-)	0,80	187. Haydn, Quartett, op. 9, 5, B	0,40
119. Schubert, Quartett, op. 125, 2, E . . .	0,50	188. Haydn, Quartett, op. 9, 6, A	0,40
120. Schubert, Quartett, op. 125, 1, Es . .	0,40	189. Haydn, Quartett, op. 33, 6, D, (Russ.-No. 6)	0,40
121. Schubert, Quartette, op. posth., D, Cm	0,50	190. Haydn, Quartett, op. 55, 2, Fm	0,40
122. Beethoven, Klavier-Trio, op. 1, 1, Es .	0,50	191. Haydn, Quartett, op. 76, 6, Es	0,40
123. Beethoven, Klavier-Trio, op. 1, 2, G .	0,60	192. Mozart, Quartett, D, (K.-V. 285) . . .	0,40
124. Beethoven, Klavier-Trio, op. 1, 3, Cm	0,50	193. Mozart, Quartett, A, (K.-V. 298) . . .	0,40
125. Spohr, Doppel-Quartett, op. 77, Es . .	1,—	194. Mozart, Quartett, F, (K.-V. 370) . . .	0,40
126. Spohr, Octett, op. 32, E	1,—	195. Mozart, Divertimento, F, (K.-V. 247) .	0,50
127. Beethoven, Sonate, op. 47, A, (Kreutzer-)	0,60	196. Tschalkowsky, Quartett, op. 22, F . .	0,60
128. Spohr, Doppel-Quartett, op. 65, Dm . .	1,—	197. Tschalkowsky, Quartett, op. 30, Esm	0,60
129. Spohr, Doppel-Quartett, op. 136, Gm . .	1,—	198. Stanford, Quartett, op. 44, G	1,20
130. Spohr, Doppel-Quartett, op. 87, Em . .	1,—	199. Stanford, Quartett, op. 45, Am	1,20
131. Cherubini, Quartett, op. posth., E . .	0,60	200. Beethoven, Klavier-Quintett, op. 16, Es	0,80
132. Cherubini, Quartett, op. posth., F . .	0,60	201. Borodin, Quartett, No. 2, D	0,80
133. Cherubini, Quartett, op. posth., Am . .	0,60	202. Raff, Quartett, op. 192, 2, D, (Schöne	
134. Mendelssohn, Quintett, op. 18, A . . .	0,80	Müllerin)	1,—
135. Beethoven, Octett f. Blasinstrumente,		203. Volkmann, Quartett, op. 34, G	0,80
op. 103, Es	0,60	204. Volkmann, Quartett, op. 35, Em . . .	0,80
136. Dittersdorf, Quartett, G	0,40	205. Volkmann, Quartett, op. 37, Fm . . .	0,80
137. Dittersdorf, Quartett, A	0,40	206. Volkmann, Quartett, op. 43, Es	0,80
138. Dittersdorf, Quartett, C	0,40	207. Verdi, Quartett, Em	0,80
139. Beethoven, Sextett f. Blasinstrumente,		208. Sgambati, Quartett, op. 17, Cism . . .	1,—
op. 71, Es	0,60	209. Heinrich, Prinz Reuss, Quartett, F . .	1,—
140. Beethoven, Sextett für Streichinstru-		210. Bazzini, Quartett, op. 75, Dm	0,80
mente und 2 Hörner, op. 81 b, Es	0,60	211. Klughardt, Quintett, op. 62, Gm	1,20
141. Mozart, Divertimento f. Streich-Instr.,		212. Brahms, Klavier-Quintett, op. 34, Fm 2,—	
Fagott und 2 Hörner, D, (K.-V. 205) . .	0,50	213. Volkmann, Quartett, op. 14, Gm	0,80
142. Haydn, Quartett, op. 17, 2, F	0,40	214. Beethoven, Quintett, op. 4, Es	0,80
143. Haydn, Quartett, op. 55, 3, B	0,40	215. Beethoven, Quintett, op. 104, Cm . . .	0,80
144. Haydn, Quartett, op. 64, 1, C	0,40	216. Beethoven, Quintett-Fuge, op. 137, D .	0,30
145. Haydn, Quartett, op. 71, 2, D	0,40	217. Mozart, Sextett, F, (Orfmusikanten-) .	0,50
146. Haydn, Quartett, op. 74, 1, C	0,40	218. Mozart, Quintett, G, (Nachtmusik) . .	0,50
147. Haydn, Quartett, op. 74, 2, F	0,40	219. Herzogenberg, Quartett, op. 63, Fm	1,20
148. Haydn, Quartett, op. 71, 3, Es	0,40	220. Jongen, Quartett, Cm	1,20
149. Haydn, Quartett, op. 1, 4, G	0,40	221. Volkmann, Klavier-Trio, op. 3, F . . .	0,80
150. Haydn, Quartett, op. 3, 5, F (m. Serenade)	0,40	222. Volkmann, Klavier-Trio, op. 5, Bm . .	0,80
151. Haydn, Quartett, op. 9, 2, Es	0,40	223. Beethoven, Klavier-Trio, op. 11, B . .	0,60
152. Haydn, Quartett, op. 17, 4, Cm	0,40	224. Taubert, Quartett, op. 56, Fism	0,70
153. Haydn, Quart., op. 33, 5, G, (Russ.-No. 5)	0,40	225. Klughardt, Quartett, op. 61, D	1,—
154. Haydn, Quartett, op. 42, Dm	0,40	226. Foerster, Quartett, op. 15, E	1,—
155. Haydn, Quartett, op. 50, 5, F	0,40	227. Wilm, Sextett, op. 27, Hm	1,20
156. Haydn, Quartett, op. 50, 6, D, (Frosch-) .	0,40	228. Nawratil, Quartett, op. 21, Dm	1,—
157. Haydn, Quartett, op. 17, 3, Es	0,40	229. Sinding, Klavier-Quintett, op. 5, Em . .	2,—
158. Mozart, Quartett, Gm, (K.-V. 478) . .	0,60	230. Hochberg, Quartett, op. 22, Es	1,—
159. Mozart, Quartett, Es, (K.-V. 193) . . .	0,60	231. Hochberg, Quartett, op. 27, 1, D . . .	1,—
160. Mozart, Quintett, Es, (K.-V. 452) . . .	0,60	232. Hochberg, Quartett, op. 27, 2, Am . .	1,—
161. Tschalkowsky, Quartett, op. 11, D . . .	0,50	233. Schubert, Klavier-Trio, op. 148, Es,	
162. Haydn, Quartett, op. 51, (Sieben Worte)	0,60	(Nocturne)	0,50
163. Haydn, Quart., op. 20, 1, Es, (Sonn.-No. 1)	0,40	234. Scontrino, Quartett, Gm	1,20
164. Haydn, Quart., op. 20, 3, Gm, (Sonn.-No. 3)	0,40	235. Brahms, Sextett, op. 18, B	1,50
165. Haydn, Quart., op. 33, 1, Hm, (Russ.-No. 1)	0,40	236. Brahms, Sextett, op. 36, G	1,50
166. Haydn, Quart., op. 33, 4, B, (Russ.-No. 4)	0,40	237. Brahms, Quintett, op. 88, F	1,50
167. Haydn, Quartett, op. 50, 1, B	0,40	238. Brahms, Quintett, op. 111, G	1,50
168. Haydn, Quartett, op. 50, 2, C	0,40	239. Brahms, Quintett, op. 115, Hm (Klarin.-)	1,50
169. Haydn, Quartett, op. 50, 3, Es	0,40	240. Brahms, Quartett, op. 51, 1, Cm . . .	1,20
170. Haydn, Quartett, op. 1, 1, B	0,40	241. Brahms, Quartett, op. 51, 2, Am . . .	1,20
171. Haydn, Quartett, op. 1, 2, Es	0,40	242. Brahms, Quartett, op. 67, B	1,20
172. Haydn, Quartett, op. 1, 3, D	0,40	243. Brahms, Klavier-Quartett, op. 25, Gm	1,50
173. Haydn, Quartett, op. 1, 5, B	0,40	244. Brahms, Klavier-Quartett, op. 26, A . .	1,50
174. Haydn, Quartett, op. 1, 6, C	0,40	245. Brahms, Klavier-Quartett, op. 60, Cm	1,50
175. Haydn, Quartett, op. 2, 1, A	0,40	246. Brahms, Klavier-Trio, op. 8, H	1,50
176. Haydn, Quartett, op. 2, 2, E	0,40	247. Brahms, Klavier-Trio, op. 87, C	1,50
177. Haydn, Quartett, op. 2, 3, Es	0,40	248. Brahms, Klavier-Trio, op. 101, Cm . .	1,50
178. Haydn, Quartett, op. 2, 4, F	0,40	249. Brahms, Trio, op. 40, Es, (Horn-) . .	1,50
179. Haydn, Quartett, op. 2, 5, D	0,40	250. Brahms, Trio, op. 114, Am (Klarinetten-)	1,50
180. Haydn, Quartett, op. 2, 6, B	0,40	251. Tschalkowsky, Klav.-Trio, op. 30, Am 2,—	

No.	M.	No.
252. Beethoven, Rondino f. Blasinstrum., Es (Nachgel. Werk)	0,50	281. Bach, Brandenburg. Konzert No. 4
253. Gromis, Quartett, A	1,—	282. Bach, Brandenburg. Konzert No. 5
254. Bach, Brandenburg. Konzert No. 3, G 1,—		283. August Reuss, Quartett, op. 25, D
255. Bach, Brandenburg. Konzert No. 6, B 1,—		284. E. Stillman-Kelley, Quartett, op. 2
256. Buonamici, Quartett, G	1,—	285. H. Wolf, Quartett, Dm
257. Bach, Brandenburg. Konzert No. 2, F 1,—		286. H. Wolf, Ital. Serenade f. Quartett
258. Sinigaglia, Konzert-Etude f. Quartett 0,50		287. Reger, Flöten-Trio (Serenade), op. 77
259. Haydn, Klavier-Trio No. 1, G	0,50	288. Reger, Streichtrio, op. 77 b, A m
260. Suter, Quartett, D	1,—	289. R. v. Mojsisovics, Streichtrio (S. nade), op. 21, A
261. Seontrino, Quartett, C	1,—	290. Seontrino, Quartett, A m
262. Mozart, Haffner-Serenade	2,—	291. Carl Schroeder, Quartett, op. 89,
263. Händel, Concerto grosso No. 12, H m. 0,70		292. Strauss, Klavierquartett, op. 13, C
264. Händel, Concerto grosso No. 1, G . 0,70		293. Reger, Quartett, op. 109, Es . . .
265. Händel, Concerto grosso No. 2, F . 0,70		294. Sibelius, Quartett, op. 56, Dm (Vc intimæ)
266. Händel, Concerto grosso No. 3, E m. 0,70		295. Reger, Klavierquartett, op. 113, Dm
267. Händel, Concerto grosso No. 4, A m. 0,70		296. Reger, Sextett, op. 118, F
268. Händel, Concerto grosso No. 5, D . 0,70		297. Beethoven, Quartett, F dur, nach Klaviersonate op. 14, 1.
269. Händel, Concerto grosso No. 6, G m. 0,70		298. Dvořák, Quartett, op. 34, Dm . . .
270. Händel, Concerto grosso No. 7, B . 0,70		299. Dvořák, Quartett, op. 51, Es . . .
271. Händel, Concerto grosso No. 8, C m. 0,70		300. Dvořák, Quartett, op. 61, C
272. Händel, Concerto grosso No. 9, F . 0,70		301. Dvořák, Quartett, op. 80, E
273. Händel, Concerto grosso No. 10, D m. 0,70		302. Dvořák, Quartett, op. 96, F
274. Händel, Concerto grosso No. 11, A . 0,70		303. Dvořák, Quartett, op. 105, As . . .
275. Smetana, Quartett E moll, Aus meinem Leben (Ed. Peters No. 3171)	0,70	304. Dvořák, Quartett, op. 106, G
276. Grieg, Quartett, op. 27, G m (Ed. Peters No. 3127)	0,70	305. Dvořák, Klavierquintett, op. 81, A
277. Sinding, Quartett, op. 70, A m (Ed. Pe- ters No. 3056)	0,70	306. Dvořák, Streichquintett, op. 97, Es
278. Beethoven, Klavier-Trio (Kakadu- Variationen) G, op. 121 a	0,50	307. Seontrino, Praeludium und Fuge,
279. Carl Schroeder, Quartett, op. 88, Dm 1,—		308. Mozart, Serenade f. 8 Blasinstrum.,
280. Bach, Brandenburg. Konzert No. 1, F 1,—		309. Mozart, Serenade f. 8 Blasinstrum.,
		310. Bruckner, Streichquintett, F . . .



Eulenburg's kleine Orchester-Partitur-Ausgabe. Chorwerke.

1. **Beethoven**, Missa solennis
Gebunden
2. **Brahms**, Ein deutsches Requiem
Gebunden
3. **Bach**, Matthäus-Passion (G. Schumann)
Gebunden
4. **Mozart**, Requiem
Gebunden
5. **Haydn**, Die Schöpfung
Gebunden
6. **Händel**, Der Messias (Volbach)
Gebunden
7. **Bach**, Kantate No. 4: Christ lag in Todesbanden (Ochs)
8. **Bach**, Kantate No. 104: Du Hirte Israel, höre (Ochs)
9. **Bach**, Hohe Messe, H moll
Gebunden

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY

M	Stanford, (Sir) Charles
452	Villiers
S783	[Quartet, strings, no. 2,
op.45	op. 45, A minor]
	Quartett, no. 2, A-moll
Music	

